

# ILL EFFECTS OF TOO MUCH CROWDING BY YOUNG MUSICIANS

Merits of Many Compositions Are Nullified by Being Long Drawn Out --Hadley's "Salome," a Tone Poem, Attempts to Give Most of Drama's Details in Half Hour

By W. J. HENDERSON.

HENRY HADLEY'S "Salome" was revived at a concert of the New Symphony Orchestra on Tuesday evening last. This is a tone poem illustrating the content of Oscar Wilde's drama, which was turned into an opera by no less a personage than Richard Strauss. Those who are acquainted with the history of operatic misdoings in this village will recall the fact that the late Heinrich Conried produced the "Salome" of Strauss at the Metropolitan Opera House, and that it was permitted to be performed only once. The proprietors of the theatre were so shocked by the horrible spectacle of the degenerate daughter of Herodias fondling the severed head of John the Baptist that they demanded the instant removal of the unholy show from their sacred stage.

Olive Fremstad was the impersonator of Salome. She was successful in delineating the sensual nature of the perverted creature. Long after the excitement had died away Oscar Hammerstein revived the work in French at the Manhattan Opera House, and Mary Garden achieved one of her characteristic stage triumphs as Salome. There were no outcries at that time from any source. The public complacently viewed the performance and the press contented itself with chanting in sonorous harmonies the glories of the only Mary. The police took no notice.

A revival of "Salome" is now impossible. This may be fortunate. At any rate, it is not a cause for flow of tears. The general public knows too little about the repulsive personality of Strauss to object to the work because this venal music monger composed it; but every one knows that he is a German, and therefore no one wishes to hear his shrieking opera. Probably it would not be acceptable even in French with the incomparable Mary Garden as the head hunter.

## Composition Is Too Long.

All of which is in the way of discussion from the tone poem of Mr. Hadley. The writer of this department of THE SUN sat attentively through the performance of the work of the young American composer. It lasted twenty-five minutes and a little more. The following morning this writer declared that no composition ought to continue that long without intermission.

Mr. Hadley essayed to crowd into that half hour most of the details of the drama. Whether it was his intention or not, there were passages which instantly suggested the screaming of what Orpheus used to call the "little peacocks." You will remember that while striving for weird, Mephistophelian effects with the squeals of unseen peafowl. If Mr. Hadley had omitted the proud birds and confined himself, say to the lust of Salome and the vengeance of Heaven as worked by the finally disgusted Herod, he would have had sufficient materials for a tone poem enduring from ten minutes to a quarter of an hour.

The overture to "Tannhauser" (original version) is a pretty good model for a tone poem. The music drama is developed from the contest of two powers for possession of a man's soul. These two forces are holy and unholy love: the one represented the chant of the pilgrims, children of religion and like Tannhauser, when under condemnation, wandering their way to Rome and back. The other is set forth in the delicious strains of the bacchanale and the hymn sung by Tannhauser in praise of Venus.

The orchestral telling of the story is simple, direct and unmistakable. The composition begins with the chant of the pilgrims. This is presently overwhelmed by the mad outburst of the bacchanalian dance and then follows the hymn. The bacchanale returns and grows wilder and wilder till from its last sighs of sheer exhaustion emerges triumphant the majestic chant of the pilgrims voicing the redemption of Tannhauser.

The performance of this music should occupy about twelve minutes. It usually requires a little more, owing to the fashion prevalent in Germany of dragging tempo. This fashion before the war was copied to a considerable extent in those countries which employed German conductors. It is doubtful, however, that at any theatre the slackening of the tempo of the "Tannhauser" overture was so pronounced as it had been in some places where Wagner was yet alive to hear it.

## Complaint Made by Wagner.

He complained that this piece, which used to take twelve minutes when he conducted it himself, had been drawn out to last twenty. One recalls with interest the efforts of Dr. von Bülow to reconcile the two points of view. That famous conductor once delivered a most interesting private lecture to this writer on the performance of this overture. He was very wroth with those who hurried the Venus hymn.

"It is in march rhythm," he said, "not in a soldier's march. It should not be played like that." Then he whirled around on the piano stool, on which he was sitting, and played the "Boulangier March" at that time very popular in France. As the

humor of the situation dawned upon him he finished the piece and, turning again, said impressively: "There you can now say that you have had a piano recital by von Bülow that no one else ever heard."

The eminent conductor and pianist did succeed in finding a tempo for the Venus hymn which seemed to fit. Most conductors in his day imitated him in the matter. Weber's "Oberon" overture, which operagoers are now weary of what can be done in compressing into a reasonable period the chief musical representations of a story.

Liszt, who introduced the symphonic poem form, was very discreet in the matter of length. Strauss, who is the leading modern exponent of the tone poem, is sometimes too long-winded. But whenever a composer dwells too fondly on his theme the hearer has no difficulty in discerning the superfluous matter and the moment he perceives it he begins to grow weary.

## Good Examples to Follow.

Why do not young musicians profit by the examples of such masters as Bruckner? There is no room for doubt that he was singularly gifted, that he had invention of a high order and that his imagination was that of a great artist. He saw splendid visions and he brooded upon them in solitude till his grasp of the concrete became lax and nervous. Then in the labor of recording his dreams he lost himself in futile speculation. The result was that his music wandered aimlessly through illogical developments and became as Tennyson's "long tailed birds of paradise that float through heaven and cannot light."

What a pity! Bruckner wanted the one vital element of a successful



FRANCES ALDA as the PRINCESS GIUSEPPE DE LUCA as "MAROUF"

DAI BUELL AEOLIAN HALL THURSDAY AFTERNOON



GABRIELLA BESANZONI as ISABELLA, in "L'ITALIANA in ALGERI"

organization, that which James McCusker used to call "singleness of eye." Concentration would have placed Bruckner in the ranks of the leaders. In the compositions of all musicians who have wanted the power of concentration there is something of the nature of improvisation which calls to mind the pregnant words of Schumann:

"If Heaven has gifted you with a lively imagination you will often in lonely hours sit as though spellbound at the piano seeking to express the harmony that dwells within your mind; and the more unclear the domain of harmony is yet to you the more mysteriously you will feel yourself attracted as if into a magic circle. These are the happiest hours of youth. But beware of giving yourself up too often to a talent that will lead you to waste strength and time on shadow pictures. You will only obtain mastery of form and the power of clear construction through the firm outline of the pen. Write more than you improvise, therefore."

## Danger of Improvising Habit.

But what if the manner of writing is vitiated by an improvising habit of mind? Then we may confidently expect prolixity and superfluous pages. The artist must not hope to live a hermit life. He must labor always with the public before him. Not that he is to make servile concessions to

"Tristan and Isolde." And both of these masterpieces are one-third the length of "Salome."

The season of opera at the Metropolitan has now reached the conclusion of its fourth week. This department of THE SUN has contained but little comment on the proceedings. The reason is readily found. The season has been exceptionally dull. The production of Rossini's "L'italiana in Algeri" served only to excite mild wonder. That the opera over a century old is just as much alive as some of the more recent creations is indisputably true but that it is performed in such a manner as to reveal its vitality to an audience is unfortunately not the case.

Gabriella Besanzoni, who was heralded as the greatest dramatic contralto in Italy, was required to impersonate in this opera an Italian dame of fine spirit, keen sense of humor, courage in facing hazardous situations and ingenuity in extricating herself. It is a high comedy role, calling for the "infinitely great" (as Mr. Winter used to name it) of an Ada Rehan with the brilliant vocalization of a Scabelli. Upon the successful impersonation of Isabella the life of the opera depends. Mme. Besanzoni cannot be accredited with comic ability or vocal brilliance. Her Isabella shrouded the whole action in mystery.

But the scenery was indeed splendid. The traditions of the Metropolitan under the present management were gloriously upheld. But it is unlikely that the public will ever be persuaded that opera should be seen and not heard.

## METROPOLITAN OPERA HOUSE.

"La Juive" to-morrow evening will open the fifth week of the Metropolitan opera season. The cast will include Mmes. Ponselle and Scotney and Messrs. Caruso, Harrold, Rothier, Chalmers, D'Angelo and Ananias. Miss Gail and Mr. Bonfiglio will dance. Mr. Bodanzky will conduct. Other operas this week are:

"The Pucelle triple bill, 'Il Tabarro,' 'Suor Angelica' and 'Gianni Schicchi' on Wednesday evening with Mmes. Farrar, Muzio, Easton, Perini, Tiffany, Egner, Sundelius, Melish, Vosari, Howard, Berat and Arden and Messrs. Chalmers, D'Angelo and Ananias. Miss Gail and Mr. Bonfiglio will dance. Mr. Bodanzky will conduct. Other operas this week are:

"L'italiana in Algeri" on Thursday evening with Mmes. Besanzoni, Sundelius and Howard and Messrs. Hackett, De Luca, Didur and Pico. Miss Gail and Mr. Bonfiglio will dance. Mr. Papl will conduct.

## OPERA OF THE WEEK.

METROPOLITAN OPERA HOUSE.

MONDAY—8:15 P. M., "La Juive," Mmes. Ponselle and Scotney, Messrs. Caruso, Harrold, Rothier and Chalmers.

WEDNESDAY—8:15 P. M., "Il Tabarro," "Suor Angelica," "Gianni Schicchi," Mmes. Muzio and Messrs. Crimi and Amato; Mmes. Farrar, Muzio, Easton, Perini, Tiffany, Egner, Sundelius, Melish, Vosari, Howard, Berat and Arden and Messrs. Chalmers, D'Angelo and Ananias.

THURSDAY—8:15 P. M., "L'italiana in Algeri," Mmes. Sundelius and Besanzoni, Messrs. Hackett, De Luca and Didur.

FRIDAY—8:15 P. M., "L'Elisir d'Amore," Mmes. Garrison and Ellis, Messrs. Caruso, Scotti and Didur.

SATURDAY—2 P. M., "Marouf," Mmes. Alda and Howard, Messrs. De Luca, Chalmers and Dna.

SATURDAY—8 P. M., "Faust," Mmes. Farrar, Messrs. Martinelli and Rothier.

day matinee opera with Mmes. Alda and Howard and Messrs. De Luca, Rothier, Chalmers, De Segura, Malatesta, Ananias, Dna and Patrinieri. Miss Gail and Mr. Bonfiglio will lead the Oriental ballet. Mr. Wolff will conduct.

"Faust" will be this week's popular price opera on Saturday evening. It will be sung by Mmes. Farrar, Delaunoy and Berat and Messrs. Martinelli, Rothier, Conzoum, Mardones and Ananias. Mr. Bamboschek will conduct. Verdi's "Requiem Mass" will be sung at to-night's opera concert by Mmes. Easton and Gordon and Messrs. Hackett and Mardones. The entire Metropolitan Opera House chorus and orchestra will take part under the direction of Giulio Sotti.

"Madama Butterfly" will be given as a matinee offering with special prices on Christmas Day with Mmes. Farrar, Fornia and Kellogg and Messrs. Harrold, Scotti, Bada, Ananias, D'Angelo, Audilio and Reschiglian. Mr. Moranzoni will conduct.

## CONCERTS, RECITALS, NOTES OF MUSIC.

Percy Grainger will be the soloist at the Philharmonic Society's concert this afternoon in Carnegie Hall. The programme: Rimsky-Korsakov, "Scheherazade"; Wagner, March of the Knights and bell scene from "Parsifal"; Tchaikovsky, piano concerto, B flat minor; Liszt, "Les Preludes."

At the society's concert on Thursday evening in the same hall, with Marguerite Matzenauer as assisting artist, the programme will comprise Beethoven's "Eroica" symphony; three symphonic songs by Josef Strauss; "Moonrise," "Requiem," "To Solitude"; Saint-Saens's symphonic poem "Phaeton" and by Wagner the "Immolation Scene" from "The Ring of the Gods," in English, Brunschwiler, Mme. Matzenauer.

The programme for the society's concert on Friday afternoon, with Mme. Matzenauer as the soloist, is as follows: Tchaikovsky, Symphony No. 5; Stravinsky, three symphonic songs, "Moonrise," "Requiem," "To Solitude"; Sylvio Lazari, "Effet de Nuit," first time in America; Wagner, Prelude and Love Death, from "Tristan and Isolde," in English, Iselde, Mme. Matzenauer.

Sophie Braslau, contralto, will be the soloist at the Symphony Society's concert this afternoon in Aeolian Hall. The programme: Schubert, symphony in C major, "Ah, quel giorno," from "Semiramide"; Rossini, Funeral March, Grieg, songs, "Serenade," "Au bord de l'eau," "On the Dymore," Moussorgsky, "Intermezzo and Perpetuum Mobile, suite, opus 48; Moszkowski, The orchestra during the rest of the week will be on tour.

The Sixty-third Street Music Hall, New York's new concert auditorium, will be opened this afternoon with a piano recital by Germaine Schnitzer. The hall has been remodelled at an expense of \$40,000. It has a seating capacity of about 1,152, including the box seats, and is under the management of S. E. MacMillan, manager of the New Symphony Orchestra. The programme for Miss Schnitzer's recital is as follows: Variations, C minor, Beethoven; Fantasia, C major, Schubert; Pastoral, Pastoral Variations, Mozart; Preludium, opus No. 1, Mendelssohn; Three Preludes, Chopin; Toccata, opus 11, Saint-Saens; barcarole, opus 10, No. 3, Rachmaninov; Military March, Schubert-Tausig.

John McCormack will give a concert at the Hippodrome to-night. Winston Wilkinson, violinist, and Edwin Schneider, pianist, will be the assisting artists. The programme: Beethoven, "Imperial Soloman"; air, "Sacred Raptures," from "Solomon," Handel, Mr. McCormack; concerto, D minor, allegro moderato, Wieniawski, Mr. Wilkinson; "La Caravane," first time, Chausson; "Go not Happy Day," first time, Bridge; "When Beauty Grows Too Great," first time, Winter Watts; "L'Alba Separata," Tosti, Mr. McCormack; Irish folk songs, "The Harp That Once," arranged by E. S.; "The Next Market Day," arranged by Hughes; "Bendemeer's Stream," arranged by Gatty; "Drummin' Donn Deelish," arranged by Hardebeck; Mr. McCormack; Souvenir Poetique, Fitch; Turkish march from "Ritua of Athens," Beethoven-Aler, Mr. Wilkinson; "Were a Star," new, Harry Burleigh; "Thank God for a Garden," Teresa del Riego; "Ah! Moon of My Delight," by request, Liza Lehmann, from "A Persian Garden," Mr. McCormack.

Era Gauthier will give a song recital to-night at the Greenwich Village Theatre. Her programme includes Stravinsky's "Cat Songs," with an accompaniment of cello, clarinet and a group of modern Spanish songs by Albéniz, de Falla and Turina.

Joseph Adler's second concert will take place to-night at the Waldorf-Astoria Hotel. The programme will be given by Cecil Burleigh, composer and violinist, assisted by Hilda Goodwin, soprano, and Mr. Adler, pianist. The list includes: "God for a Garden," Teresa del Riego; "Ah! Moon of My Delight," by request, Liza Lehmann, from "A Persian Garden," Mr. McCormack.

Ernest Hutcheson, pianist, will give a recital to-morrow afternoon in Aeolian Hall. His programme includes Liszt's Dante fantasy and by Chopin nine preludes and six études.

Alice Moncrieff, contralto, will give a song recital in Aeolian Hall to-morrow evening. Her programme includes numbers by Francis Hopkinson, Melartini, Grieg, Debussy, Milligan, Andrews, Young and Pearce.

Jacques Thibaud will give a violin recital on Tuesday afternoon in Carnegie Hall. The programme includes Liszt's F major concerto, Schumann's fantasy with the master's own cello; Beethoven's Romance in F, and among other pieces, Saint-Saens's Rondo Capriccioso.

Sonya Medvedieff, American soprano, will give her first song recital here on Tuesday afternoon in Aeolian Hall. She will sing old airs of Handel, Durante, Gluck and Grieg, modern French and Russian songs and selections from American composers.

The first concert of the Musical Art Society, Frank Damosch, director, will take place on Tuesday evening at Carnegie Hall. The society's first instruments Anciens will assist in the programme by playing some selections of

Continued on Following Page.

**NEWMAN TRAVELTALKS**  
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## SPALDING

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CARNEGIE HALL, SUNDAY AFT., JAN. 11, at 3

## HEIFETZ

VIOLIN RECITAL (STEINWAY PIANO.)

Aeolian Hall, Thurs. Aft., Dec. 18, at 3. DAI BUELL Second Recital by Piano Recital (Mason & Hamlin Piano.) MACDOWELL-GRIEG PROGRAM.

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At 3. Piano Recital (Chickering Piano.)

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Aeolian Hall, Friday Eve., Dec. 19, 8:15. GEORGE HARRIS, Jr. Aeolian Hall, Friday Aft., Dec. 19, at 3. Piano Recital (Steinway) ALEXANDRA and N. Y. Chamber Music Society. De MARKOFF

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## METROPOLITAN OPERA HOUSE

Mon. at 8, La Juive. Ponselle, Scotney, Gail, Caruso, Rothier, Harrold, Conzoum, Mardones, Ananias, D'Angelo, Audilio, Reschiglian, Mr. Moranzoni will conduct.

THURS. 8:15 Italian in Algeri. Besanzoni, Sundelius, Howard, Berat and Arden and Messrs. Chalmers, D'Angelo and Ananias. Miss Gail and Mr. Bonfiglio will dance. Mr. Bodanzky will conduct.

FRIDAY 8:15 P. M. L'Elisir d'Amore. Garrison and Ellis, Messrs. Caruso, Scotti and Didur.

SATURDAY 2 P. M. Marouf. Alda and Howard, Messrs. De Luca, Chalmers and Dna.

SATURDAY 8 P. M. Faust. Farrar, Messrs. Martinelli and Rothier.

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